into actuality. Thousands of roses and orchide the strains of music from unseen orchestras. Everywhere the eye fell upon silks and satins of regal hue, flashing with gold and gems. It was a huge stage performance seen through some ociety in an age when women made history by their attire to a black coat and a white shirt

In contrast to the butterfly brightness of the in the regulation evening dress of the present more magnificent were the women. The jewels which some of them were might well have aroused the envy of their prototypes, and though their hair, built up into surprising edifices and powdered to an amazing whiteness. have been the case with the belies of past centuries who were accustomed to such matters, they carried themselves with a stateliness ruin to the capillary construction from any un-For the receiving of such guests the place of

For the receiving of such guests the place of entertainment was suitably arranged and decorated. Entrance was gained through the private residence of Mr. George C. Boldt. manager of the hotel, on West Thirty-third street, just west of the ballroom entrance. Here were paims, rogs, and cut flowers in vases, and in the hallway stood several of the Waldorf's experienced attendants ready to conduct the guesis to the elevator which was to take them to the floor above, where several rooms I ad been thrown open in case of overcrowding in the hallway. The course then lay across the bridge corridor to the hotel litelf, where dressing rooms with spacious cheval glasses, in which royalty might servey itself and be sure that the outward and vible signs of its lofty condition were on straight.

All the second floor of the hotel, as far cast as the incidle of the binding, had been given up to Mrs. Marth, and the result was that there was a perfect maze of dressing rooms, each with its attendant valets or mains. Hallways lined and arched with paims, and starways decked with American heauty rose, led into the rooms. An army of natendance, and starways decked with American leanty rose, led into the rooms. An army of natendance, and starways decked with American leanty rose, led into the rooms. An army of natendance and starways decked with American leanty rose, led into the rooms. An army of natendance for any service that management of Manager Holds to his exact duty, was spread about in the hallways lined and arched with paims, and starways decked with American leanty rose, led into the rooms. An army of natendances for any service that management of Manager Holds to his exact duty, was spread about in the hallways lined and arched with paims, and starways decked with American leanty rose, led into the rooms. An army of natendances for any service that management of Manager Holds to his exact duty, was spread about in the hallways lined and arched with a management of Manager Holds to his exact duty, was spread about in the ha

might be repaired. Exit from the dressing rooms was down a staircase find an anternoon which opened into the main reception room. This anternoon was a green mower-of blossoming Virigina cleanatis. The main reception room, was described into the main reception room. This anternoon was a green mower-of blossoming Virigina cleanatis. The main reception room was described by the proof of the proo

line of carriages in procession before the entrance and of catching a stray glimpse of the guests through the awning as they alighted, a crowd of the curlous had gathered in West Thirty-third street. These pressed eagerly forward. Acting Inspector Harley with thirty policemen was on hand outside, but there was little for the police to do except to keep their eyes out for crooks working in the crowd. There were also several members of the corporation ordinance squad, called "hack lespectors," whose duty it was to see that the carriages kept in proper alignment. The orders for the carriages were that they should approach the entrance from the east and then drive on through Thirty-third atreet to Broadway. Besides the policemen and hack inspectors, a score of detectives from the Central Office were on duty about the entrances. It is common for several detectives to be present at large balls, clad in evening clothes, under the pleasing fiction that they cannot be distinguished from the guests, but even Chief Detective Stephen O'Brien's well known passion for disguises did not impel him to send any of his men to this ball in the silks and satins necessary to the occasion. At 10:15 Inspector Harley throve the crowd away and closed the street from Fifth avenue to Broad-

There was little confusion at the entrance in but there was considerable delay after the line became long, and the crowd, driven back as far as Broadway, peered carlonsly into the car riages, but could see very little in that way, any pronounced interference of this kind being thecked by the police, who were spread out along the street from Fifth avenue to Broadway. Not a few of the guests came direct from dinner parties, to which they had gone in their cos tumes. Among those who gave costume dinner parties were Mr. and Mrs. William C. Scher-merhorn, Mr. and Mrs. Sidney Webster, Mr. and Mrs. Philip Rhinelander, Mr. and Mrs. Henry Parish, Jr., Mr. and Mrs. H. Mortimer Brook-, Mr. and Mrs. Hermann Oelrichs, and Mr. and Mrs. James Lawrence Breese. There were 100 guests at the Schermerhorn dinner Brooks's, and the Rhinelander's. These guests had had time to get accustomed to their coatumes and to feel easy in them.

Thick and fast came the guests, from 11 o'clock on, and each new arrival was hailed with conjectures from the crowd as to his actual and historical personality. As fast as they could be unloaded from the carriages, the guests got into the elevator and were taken up stairs, and escorted by waiting attendants through the palm-decked hallways to the dressing rooms. In the hallway outside was the first gathering of the gorgeously clau claus for com parison, criticism, and comment.

IF WIGS WERE ONLY IRON FRAMED.

Thank Heaven," said a French dame with an Eiffel tower of powdered hair, "our ancestors haven't handed down their customs in hairdressing to us. This piece of architecture that I am carrying around has fallen down twice already, and it feels dreadfully wabbly now. I Then it was seen that historically and chronoshan't dare bow to my hostess."

"Mine is full of skewers and cross pieces and things," said a young girl of a later age. "It's holding its own pretty well, but I should feel easier if it had an iron framework like the new

"Look : there's that girl I told you about." said the Effel tower dame. "She got her invi Why? Was it missent?" asked the other. "No: it wasn't sent at all at first, and she wept to every friend she has who has any influ-

ence with the Martins begging them to help her. Such wire pulling! And it seems it has succeeded. Doesn't she look radiant?" "If it comes to that, I suppose there are more

than a hundred people here to-night who have had to beg for invitations, and probably five Why, there was -- "
And then the little circle moved forward to

the stairs and another coterie took its place, with other gassip on the same general subject.
In the smoking room there was much practice on the part of the men in the matter of management of swords and inconveniently trailing agement of swords and inconveniently trailing ruffles and laces. Up and down the room atruited the masqueraders practising the airs and graces of other centuries hefore the mirrors with truly amazing effect in many cases. Some, discovering symptoms of disarray in their wigs, hurried to the hardresser's room, for there was a special room set apart for the. All through the dressing rooms men compared notes on the subject of costumes and exchanged advice.

where there was a utilar or a break of any kind in the requisity of the walls, were clustered masses of the big pink rease. On the north wall were American beauties, and one great, spotted with the britilance of azaleas, and footing out from this, like batterities suddenly struck into stillness, the clorious colored flying orchides. Yet all this magnificence of flowerwas so cumningly arranged that nowhere did the dilephay offend the taken by an excess of received in the seemed as if Nature herself without a notious plant.

Hey ond the ballroom on the south were smaller rooms, the walls and crilings of which were entirely cloaked in green clemats, through which electric buils in various colors gleamed like irdescent morning glories. To the east of the ballroom the doors leading to the men's cafe were thrown open just before the ball began, the tables having been decked with American beauty roses and the walls having been hung with appeary and banked with clematis. Still beyond this the winter garden was turned into an anditional buffet, the room having been shut off from the hotel carly in the evening.

Thus the Martin ball had taken up more than haif the ground space of the biggest hotel in America, and in addition had callisted the services of about 700 of its servants. For weeks men had been working constantly to get the glace in readiness, and up to within an hong of the arrival of the first guest they were atill at work, and the fluishing tonches were put on by a few, while the rest hurried to get out of the way.

IN THE REGINNING OF THE BALL.

Troubles with Wice and Swords Before the First Bancing.

It was about 10 o'clock when the guests began to come. Lured by the pressect of seeing a long line of carriages in procession before the en-

to blay, and during the reception gave a concert with the following programme, arranged by Carl Beringer: Jari Beringer:

1. March and chorus, "Tannhäuser." Wagner
2. Overture, "Nradelia," Flotow
3. Hungarian Mendies with violin 60:0 by Blaha
M. L. Koevessy
4. Grand selection, "Cavalieira Rusticana, "Mascagnia"

— "Narcisana" Novin Blaha

4. Grand selection, "Cavalieira Rusticana, Mascagni 5. a. "Narcissias" Novem h. Intermenzo Busse. Prancke 6. Selection, Hignon Wuller Thomas Legenne. Voida solo by M. L. Rowienlawsky Versy S. Grand selection, "Echoes from the Mei-Tobani 0. Second Hungarian Rhapsodie Liest 10. Preduce Lohengrin Wagner 11. a. Hungarian Gypty Airs. Second Hungarian Wagner 11. a. Hungarian Marci, "Kancory" Racz U. Hungarian Marci, "Kancory" Liest Versy Second Hungarian Wagner 12. a. Hungarian Marci, "Kancory" Liest Versy Marcian Marci, "Kancory" Liest Versy Second Hungarian Marci, "Kancory Hungarian Marci, "Kancory Hungarian Marci, "Kancory Hungarian Marci, "Kancory Hungarian Ma

b. Hungarian Gypsy Airs.

b. Hungarian March, "Rancory"

List
Having completed its programme the orchestra swung into a waltz, and the eyes of the younger guests began to turn lovingly upon the polished floor of the ballroom, but the large square space fenced off at the centre was sufficient notice that general dancing was not expected to start until after the special display dances had ended. Neverthless a few adventurous spirits whirled around the confines of the square while Mrs. Martin was still receiving in the other room. It soon became avident that there would be a larger attendance than had been anticipated. Three days ago the number reckoned upon was 800. Last night Mr. Bradley Martin said to one of his friends:

"From our replies to invitations we expect just 1.051 guests here to night, of whom 501 will be women. That makes a pretty good proportion."

Slowly the crowd moved from the reception

be women. That makes a pretty good proportion."

Slowly the crowd moved from the reception room to the ballroom. The word went about that the three set dances were about to begin, and even those who had already discovered nooks furnished with title-4-tite chairs or sofas forsook them and Johnel the spectators in the ballroom. Up overhead in the big balcony were a second Hungarian orchestra and fifty men of the Twenty-second Regiment band under Victor Herbert. The centre of the gallery was reserved for those who were to dance in the set dances, and they entered at a little before twelve, having made ready in their own special dressing rooms. A few minutes before midnight Mrs. Bradley Martin left the reception room, and going to the balcony gave the signal for the beginning of the formal part of the dance.

THE THREE SET DANCES.

Brilliant but Chronologically Confused

Quadrille d'Honneur. For weeks the set dances had been rehearsed under the supervision of competent dancing masters, and when at 11:30 a trumpet call announced the formal opening of the ball with the quadrille d'honneur a flutter of expectation went through the room, for the spectacle in prospect was such as has not been seen since the days when the French court prepared the French Revolution. This representation was under the supervision of Mrs. Astor, and the dancers were John Jacob Astor and Mrs. Bradley Martin as king and queen; Craig W. Wadsworth and Mrs. J. Lee Tailer, Fernando Yznage and Mrs. Stuyverant Fish, Liepenard Stewart and Miss Lena Morton, Robert B. Van Cortlandt and Miss Angelica Gerry, Harry Lehr and Miss Madeline Cutting, Center Hitchcock and Mrs. M. Orme Wilson, Frederic Townsend Martin

and Mrs. Whitney Warren. Previously a number of attendants had roped in with silken cords tied to brass posts screwed into the floor a space twenty-eight feet square, In this square the set dances were performed, and around it were set lines of cotilion seats so arranged that everybody could see. At the sound of the music the dancers slowly entered. logically the variety in the costumes was some-what remarkable. John Jacob Astor as Henry of Navarre was in an early sixteenth century costume, while Messrs. Wadsworth, Lehr, and Van Cortlandt were two centuries further along

antedated them by a century and appeared as a courtier of the English King Charles II. In the matter of color nothing apparently was omitted, and the costumes were alight with the brilliance of diamonds and other gems. The quadrille d'honneur was originally instituted as a ceremony of homage from the courtiers to their king and queen, and it is a quiet, stately sort of

mony of homage from the courtiers to their king and queen, and it is a quiet, stately sort of performance—a Virginia reel with all the skip left out. To the rather solemn dance strains of Beethoven's music the couples took their places and the dance began.

In the first figure the second couple took their places behind the royal couple. Then the sides advanced and formed parallel lines, leaving a passage in the centre. Mr. Astor and Mrs. Martin promenaded down this aisle. The other dancers bowed as they bassed. Then they followed in couples, the men holding their partners left hands in their right hands, as in the minuel. After this all promenaded to their original positions. Mr. Astor and Mrs. Martin promenaded to their original positions. The stor and Mrs. Martin promenaded to the centre, turned, and bowed to each other, and returned to their original positions. The other couples followed in order. The head couples then advanced, the gallants bowel to the ladles in the centre, and then returned backward to position, followed by their partners. The sile couples did the same. Then all balanced. All of the couples then met in the centre and bowed. The ladles then promenaded to left and the men to right, and met half way round. Then a circle was formed around Mr. Astor and Mrs. Bradley Martin. They bowed right and left, forward and back, and this was followed by a general low bowing. All then promenaded in couples to position and bowed.

In the final honor figure the end dancers

They howed right and left, forward and oack, and this was followed by a general low bowing. All then promensided in couples to position and bowed. In the final honor figure the end dancers crossed and changed places, and then the side couples. All lowed. The beaux then led their partners to the centre in line and retreated. Then lines were formed, the gentlemen on one side and the ladies on the other. Mrs. Bradley Martin and Mr. Astor promenaded down the middle and the side couples bowed and fell in procession back of the line. Mr. Astor and Mrs. Martin then returned through the middle and opposed to their places. The others went up dancing in chalms and range a themselves before them. Then all bowed, and Mr. Astor and Mrs. Martin seated themselves. This ended the quadrille d'honneur. The dancing showed evidence that Mrs. Astor had put her dancers through a long course of practice.

After the quadrille d'honneur there was a pause, followed by another outburst from the trumpets, and then the minuet dancers entered. Worthlogton Whitchouse, who was in the lead with Mrs. Ocden Mills, had big diamont stars, sunbursts, crescents and other ornaments adjusted in his lace jabot, and white cost lapels. The other dancers in the minuet were Mrs. Edmund L. Baylies, who organized this dancer Winthrop Rutherford Mrs. Henry Stoane, Staniev Mortiner, Mrs. J. F. D. Lanler, Craix W. Wadaworth, Mrs. Cornelius Vanderbill, Jr., James R. Eustis, Jr., Mis-Alice Blight, Frederic Watrons, Mis-Evelyn Burden, Herbert D. Robbins, Miss. Van Rensselaer, Edward A. Crowinshield, and Frank C. Bishop. All glittered with dismonds, Although second in point of precedence, the minuet was the most brilliant performance of the evening.

As danced last night it was an entire novelty, it has been danced heretofore as a square dance, which is incorrect. Last night the proper long lines were preserved. It began and was ended with the fifteenth century potonaise to Chopin's music, while the minuet was the most brilliant performance of the evening.

As danc

Nobody ever knew of an amateur performance finishing quite on time, and the set dances were amateurish in no other respect except that they occupied more than the hour allotted to them. The minuet alone took up more than half the hour, and though there was no long delay between the sets, it was considerably after 1 o'clock when the last courtly bow was music dispelled the atmosphere of the French court of olden days. Quickly a score of humble attendants unscrewed the brass posts, paraphernalia from the room. One minute later the floor was filled with a surge of merrymakers, forming probably the most brilliant spectacle ever seen on an American dancing

Every imaginable elegance of apparel was there. Purples and golds and scarlets flashed in rainbow radiance across the vision. The glint of a thousand jewels flashed like miniature lightnings in that atmosphere of brilliance and fragrance. Mingled with the swing of the music were the murmur of hundreds of voices and the clanking of swords as their wearers swung in the dance, and over all hung the glory of the ten thousand clustered flowers. Historical coherence there was not, but there was this homogeneous quality about the dancers, that every one was arrayed to the utmost limit of glory of those who toll not, neither spin. Whatever was the period, the garmenting was the most splendld that period had known.

Yet there were certain disadvantages in such union of the past with the present which readily appeared to the spectator. There was one man there and he was not the only one who essayed to dance a waltz with his sword. He had a partner, too, but she didn't count. At the first turn the cavaller got his sword entangled with his hose and kneeled down swiftly but not silently upon the floor. Arising with an apology to his partner, he whisked around in a quick swing and smote a French gentle-man so violently athwart the shins that the quick swing and smote a French gentleman so violently athwart the shins that the French gentleman should say in French. The cavalier apological again, selzed his sword by the handle, tilted it up and committed his market on an English monarch's bearded chin. Promptly dropping the sword, he again got tanged in it and then sought to graspit with a singleness of purposes worthy of a kitten in flerce pursuit of its tail. Meantime his pariner—he had forgotten he was dauring with her—had gone and sat down, and the Cavalier having finally achieved his wespon again went to the dressing room and exchanged it with a liverled valet for a metal check.

Another unfortunate was he who danced with a person having a large quantity of powder in her coffure. The coffure exploded, or something of that sort, and the powder filled the eyes and nose of the man, who therefore sank down upon the floor and sneezed and sneezed and sneezed. What added to his embarrassment was the fact of his not being able to remember off-hand in what section of his clothing accourter of the Seventeenth century kept his handkerchief. Presently he discovered thand sumbled off the floor, bumping lind every one within reach, but finally getting to cold water and relief. There was some trouble, too, over the long trains, but in the main the dancing was accompanied by fewer accidents than might have been expected.

When the first fervor of the dance began to subside many tound their way to the supper rooms where the following menu was served:

COLAUD.

Consomis de Volatile.

Boullon de Clovis.

Bounard à la Newburg.

Buttres à la Vienno'se.

Fluit de Hoeuf Jardinière.

Terrapone descosée à la Buttinore.

Canard Canvas back. FROID.

Galantine à la Victoria.
Terrine de Foie Gras.
Cailles piquées à la tielle.
Jambon en banler.
Mayonnaise de Volatite. ENTHENETS DE DOUCEUR.

Galce aux Fruits Gouffres Chantelly. Gateaux Madeline Biscuits glaces, Fatma.
Sorbet fin de ni/cle.
Tutti-Fratti
Café Parfait. PLOMBIÉRE AUX MARRONS. Petits Fours. Fruits. Benbens. Café.

twenty-story buildings."

"It's a blessing that the men aren't wearing black," remarked another. "My partner would look like a Bath bun, I have been shedding Taller a princess of her court, while Mr. Martin

"An Cortlandt were two centuries further along the corridor of time, as they wore garments of the style maintained by his Majesty Louis XV.

Mrs. Wilson was Marie Antoinette and Mrs. Taller a princess of her court, while Mr. Martin

After circling the room two or three times Mrs.

Martin sat down and did not dance again. There were two favor figures in the cotilion. In the first the men got large heraid's bugles with hanging flags and the women miniature sedan chairs in blue and gold, and in the second the men's favors were silver match boxes and the women's silver repoused court plaster buzes. After the cotilion there was more general dancing. The ball kept up until very late. The police kept Thirty-third street closed until the conclusion of the ball.

The Characters Represented by Some of Mrs. Bradley Martin's Guests.

Elisha Dyer, Jr., who led the cotilion, went in the character of Francis I., a dress of the early half of the sixteenth century. His doublet and jacket were of royal purple velvet heavily em-broidered in gold and slashed with violet satin. The shoulder cape was of the same material, satin. Violet stik tights and purple shoes formed part of the costume. He wore a lace ruff, a jewelled necklace, wrist ruffles of honiton ace, and a big picturesque hat with ostrich feathers.

Mrs. John J. Wysong appeared as the famous friend of Louis XV., Mme. de Pompadour. The court dress of pink brocaded satin fell over a front of yellow satin, and she wore beautiful

jewels.

John J. Wysong was dressed in rich brocades as the Due d'Anjou of the court of Louis XV. Worthington Whitehouse, who, with Mrs. Ogden Mills, led the minuet, was in Louis XV. costume, which was an exact reproduction of a figure in one of Nattler's paintings. His cost of white brocade was lined with gray moiré and embroidered with silver. His waistcoat and stockings were white also. White shoes with blue heels and a white plumed hat completed

the dress.

Mrs. Henry Graff Trever appeared as the Princesse Lamballe in a costume of violet satin with fichu of white lace. In her hair she wore Henry Graff Trevor's costume was an exact copy of a picture of a Spanish courtier by Velasquez. His suit was of black velvet slashed with white satin and finished with a deep collar

of rare old lace. His black cap was decorated by a white plume. A. H. Barney represented Francis I. as the Dauphin. He was all in green of an exquisite shade and heavily embroidered in gold.

J. W. Barney's costume dated back of the sixteenth century but only a few years. It was an English court costume, with doublet and underored brocade. The cape was of the brocade trimmed with gold.

The brocaded costume in the Colonial style

worn by J. W. Appleton was particularly rich and effective. The breeches were of white veltet. No tinsel was used on the costume, but there were exquisite laces at the throat and

Winthrop Rutherfurd in his character of Henry III. was very richly dressed. His suit was made of four shades of purple satin, varying from the royal down to a delicate lilac. The front of his cuirass was closely shirred. His cape was of velvet of the darkest shade and lined with lilac. He wore fine laces and jewels. Gerald L. Hoyt's costume was copied from a

portrait by Velasquez. It was of purple with short basque and very full knee breeches. His and trimmed with gold passementerie.

brown procaded satin with white waistcoat and S. D. Babcock also appeared as a courtier of

Louis XV,'s reign. He wore gray brocade, with a design of blue flowers and some fine old lace. Gen. James M. Varnum was in a Colonial costume of black velvet, with a flowered waistcoat that was actually worn by an ancestor.

Mrs. Henry L. Burnett had an ancestress who was prominent at the court of Marie Antoinette. and it was as this lady, the Marquise de Suffern, that she appeared. Her underskirt was of pale green satin, adorned with a flounce

was of pale green satin, adorned with a founce of real old Cardinal lace, with a design of Cardinals heads. Above this fell rich old rose brocade, in a design of roses and leaves in their natural colors.

Heary Winthrop wore a Charles II, costume, with curled wig. Dark green velvet was the material, and it was trimmed profusely with gold. He wore a deep lace collar and boots of buff suede.

George Biagden was handsomely attired in a Colonial costume of black velvet, trimmed with silver, and with powdered hair.

Reginald Henshaw Ward was in pale fawn brocade. His was a costume of Louis XV's court. His coat was elaborately embroidered in pink silk, and opened over a pink waistcoat, embroidered in gold. The knee breeches and silk stockings were of fawn, and his jabot and sleeve ruffles were of point lace.

Mrs. John R. Suydam made a charming Princess de Condé. Her dress was of pink velvet of an exquisite shade, and the ruff worn with it was of fine lace.

John H. Suydam wore the dress of a courtier in the time of Henry III. His knee breeches were of dark red velvet and the jacket and flowing cape of satin of the same color.

As the bride in the well-known picture

in the time of Henry III. His knee breeches were of dark red velvet and the jacket and flowing cape of satin of the same color.

As the bride in the well-known picture, "Mariage Sous le Directoire." Mrs. Russell H. Hoadley, Jr., was very charmingly dressed. Her costume was of while satin and liberty gaure and was copied directly from the painting.

Nelson B. Burr represented a gentleman of the Colonial times. His sut was of black velvet, and he wore a waistoat of cream satin, embroidered in pink flowers.

J. H. Weekes was in a Directoire costume of green velvet, with grav tights.

F. K. Pendieton, in a Van Dyke costume, wore black velvet slashed with cherry.

F. C. Hishop, as Henry III., was in light green brocade, embroidered in gold. He had a black velvet cape lined with pink.

Mrs. Astor appeared as her own portrait painted by Carolus Durau. Her dress was of bine velvet, trimmed with old lace and fur, and with magnificent jewels.

Mrs. Sydney J. Smith wore the showy and becoming costume of Joan of Arc.

Mise Ethel Davies wore a Venetian costume. Her skirt was of amethyst colored velvet trimmed with pearls, above which fell white satin brocaded in amethyst colored flowers. Her head dress was of amethyst colored flowers. Her head dress was of amethyst colored flowers. Her head dress was of amethysts and pearls, Julian Townsend Davies, as a noble of the court of Louis XIII., wors a very striking costume. He had a long jerkin of buff leather with sleeves of dark red satin, puffed and trimmed with black. The full trousers, reaching only to the knees, were made to match the sleeves. He had nigh boots of buff leather and wore a brown wig.

As Mme, de Maintenon Mrs. Charles A Post

time. He had a long jerkin of buff leather with sheeves of dark red satin, nuffed and trimmed with black. The full trousers, reaching only to the knees, were made to match the sleeves. He had high boots of buff leather and wore a brown wig.

As Mme, de Maintenon Mrs. Charles A Post was quite magnificent. The high coffied hair and rich brocades were most becoming.

Mrs. Herbert Pell wore one of the most superb dresses of the bail as Catherine of Russia, the first royal owner of the famous Orioff diamond. She wore a court dress of green satin of an exquisite shade, over which fell a long train of streen velvet trimmed with Russian sables. The lace with which the dress was trimmed is almost priceless, and once belouged to the Empress Eugénie. She wore a necklace of emerables, the stones composing which were collected by her grandmuther.

Herbert Pell represented a courtler of the time of Louis XV.

Richard Peters was in rich attire as the Duc de touls.

Mrs. Walton Peckham appeared as the unfortunate Marie Antoinette, but her woes seemed to sit very lightly on her spirits.

John Jacob Astor chose the character of Henry of Navarre. He wore as ut of rich purple satin. The doublet and jacket were ornamented with stripes of black satin. The cape of purple satin was bordered by bands of black satin and of gold braid. On his chest hing a wide jewalled chain with pendant medallion, the wore purple silk tights and black shiny boots and carried a sword with fewelled hit. A plumed hat finished the costume.

The court dress of the time of Louis XV. worn by George W. Smalley was made of black brocade satin, the coat trimmed with rich passementerie. His walstood was of white satin brocade satin, the coat trimmed with rich passementerie difference of the time of Louis XV. worn by George W. Smalley was made of black brocade satin, the coat trimmed with rich passementerie his walstood was of white satin procaded satin. The corrage was square and was adorned with frills of real point lace.

Mrs. Victor Sorchan chose the character

Louis F. Holbrook Betts wore the dress of a courtier in the reign of Good Queen Bess. It was made of rich crimson velvet and trimmed with gold.

with gold.

It was in the character of Lydia Languish that Mrs. F. W. Whitridge attended the ball. Her dress was a brilliant combination of white satin and canary colored brocade, with profuse trimmings of lace. trimmings of lace.
Russell H. Hoadley, Jr., represented a courtier at the court of Queen Elizabeth, in light

blue brocaded satin trimmed profusely with silver and with ruffles of white lace.

Walker Breese Smith was gotten up in the abbreviated dress of a Highland chief of the eighteenth century, with tartan and kilt, all very correct and very effective.

Mrs. Thomas Hitchcock assumed the character of the beautifal maid of honor at the court of Ashe of Austria, Mile. Hautfort. Her dress was of pale gray satin and the skirt was studded with jewels.

Cloth of gold was the rich material used in Mrs. Louis Livingston Delanded's Venetian costume of the streenth century. Her hair was powdered and she wore diamonds.

Miss. Emily Delanded went as Katherine, in the "Taming of the Streen." and she was very

tume of the sixteenth century. Her hair was powdered and she wore diamonds.

Miss Emity Delafield went as Katherine, in the "Taming of the Shrew," and she was very becomingly dressed. Her costume showed a combination of white satin and green velvet.

Frederic Prime Belafield, as a courtier of the time of Louis XV., was in red satin, embroidered in gold.

Hache McEvers Schmidt wore a handsome "Sans Gene" costume. It was that of a Saxon diplomat of the eighteenth century. His coat of dark green velvet was adorned with silver lace and the epaulettes were also of silver. On the silver buttons the Saxon coat of arms was conspicuous. His knee breeches were of white satin beid at the knee with rhinestone buckles, and his black kid shoes were similarly decorated. This is the costume worn by Mr. Schmidt, Consulting and the costume worn by Mr. Schmidt, Consulting the sating of the orders of the Red Eagle and a number of others presented to his grandfather, the late John W. Schmidt wore also the insignia of the orders of the Red Eagle and a number of others presented to his grandfather by the King of Saxony.

Mrs. George B. the Forest went as Titlan's daughter. Her costume was copied from the celebrated painting. Her dress was of gold procade.

Sydney J. Smith was in crimson brocaded satin made in the fashion in vogue at the court of Louis XVI. His waistcont was of white brocaded satin made he the fashion in vogue at the court of Louis XVI. His waistcont was of white brocaded satin and he wore a powdered wig.

Conti Vinci was very picturesque as the Duke de Guise. Silver array satin was combined with pale green and trimmed with silver to produce a particularity happy result. His sleeves and hat-brim were slashed and he wore pale gray silk stockings.

It was as the Duke de Poyense, gorgeous in pale blue brocade, thatVictor Sorchan attended. The diske lived and was prominent in the days of Henry III. A high ruff of lace finished the costume and he carried a long sword.

Another Louis XVI. courtier was Robert B. Van Cortiand

Jules J. Vatable wore the rich costume affected by Italian noblemen of the seventeenth century.

Mrs. J. Lee Tailer was dressed in a gown of the Marie Antoinette period especially designed for her by Otto Cushing. Over a white satin petition, beautified by two jabots of exquisite point lace, fell a skirt of pale green brocade edged with a band of yellow satin.

J. Lee Tailer was in an Incroyable costume, with red coat and white knee breeches of satin. James W. Waterbury, Jr., wore a showy costume of the time of Louis XV. It was of royal burple satin embro dered in gold.

Miss Clara Sands and her flancé, E. Vall Stebbins, attracted much attention as a pair of Incroyable statuettes. The costumes were especially designed by George Catuna. Miss Sands's dress was of light bine satin, with short boleco jacket of red and white striped satin. Mr. Stebbins's costume also showed blue, red and white and was finished with high stock and claborate fob chains.

F. N. Watriss as the Duc d'Orieans was in sage green. His knee breeches were of velvet and his coat of satin trimmed with gold. He were a fig wig and jabot of point lace.

Miss Edith Sends was in a white and gold Incroyable costume.

One of the handsomest Marie Antoinette cos-

and his coat of satin trimmed with gold. He wore a big wig and jabot of point lace.

Miss Edith Sends was in a white and gold Incropable costume.

One of the handsomest Marie Antoinette costumes at the ball was that worn by Mrs. M. Orms Wilson. It was of white satin elaborately embroidered in silver. The Wattean back was gorgeous with silver embroidery and rhinestones. Over the full skirt short paniers were on her neck and in her powdered hair.

Miss Elizabeth R. Delafield was resplendent as Isabella of Spain. Over a petitional of white satin she wore a long train of black velvet richly embroidered in gold. She wore a high ruft of lace and a jewelled crown.

Miss Cornellia Delafield chose the character of Kale Hardensie in Sheridan's comedy "She Stoops to Conquer." She had a petitional of pink brocanted satin. A fichu of soft white lace completed the dress.

Miss Edith Cushing wore the simple, becoming dress of a Puritan maden of the sixteenth century. Her dress was of white accordioning dress of a Puritan maden of the sixteenth century. Her dress was of white accordioninated cripe de Chine, over which fell a deep tound collar. She had a cape of blue gray to the mbedished by a band of black embroidery.

The Directoire costume worn by Miss Maude Wetmore was very pretty. It was of empire green combined with straw color.

Miss Angelica Schmier Church wore a dress such as her great-grandmother used to wear. Over a skirt of canary satin fell paniers of brocade of the same shade. The neck was cut square and in her powdered hair were yellow ostrich tips.

Oswald Jackson attended in the rôle of a French cavalier of the sixteenth century.

William Kent was dressed in the costume once worn by his celebrated ancestor, Chancellor Kent.

Arthur Kemp was dressed in a bridegroom's costume sage has were worn by hy the exquisites of

once worn by his celebrated ancestor, the control for Kent.

Arthur Kemp was dressed in a bridegroom's costume such as were worn by the exquisites of the court of Louis XV. His knee breeches were of white sain, bis stockings of whitesilk, and his shoes of white sain run bellished with rhinestone buckles. His cost was of white brocaded sain. Ined with white moire and beautifully embroidered with pearls. On the sain waist-cost the pearl embroidery appeared again. He carried a sword and wore a large white curied wip.

Thomas Hugh Kelly preferred the dress of Thomas luga Rein proceed as a courtier of the time of Louis XIV. His suit was of royal purple, embelished with gold embroidery and with many jewels. Fale blue striked silk brocaded in flowers was the material used in the Louis XV. court dress

Fale blue striked slik brocaded in flowers was the material used in the Lonis XV, court dress worn by Mrs. Charles M. Oeirichs. It was a very hand-some gown, with waist profusely trimmed with lace. Powdered hair with blue feathers completed the custume.

Mrs. E. L. Loudow went as Mme, de Maintenan. The front of her dress was of gold brocade, and over it fell a court train of blue satin, Her hair was dressed over a cushion and powdered.

non. The front of her dress was of gold brocade, and over it fell a court train of blue satin.
Her hair was dressed over a cushion and powdered.

E. L. Ludlow, in blue plush and gold embroidery, represented Le Comte de Wardes, a
nobleman of the reign of Louis XIII. He wore
a jabot and sleeve ruftles of lace.

Mrs. Whitney Warren appeared as a lady in
waiting at the court of Louis XV. Her dress
was of cerise velvet and silk, and ane wore
beautiful diamonds.

J. Langdon Erving went as Prince Luigi, a
nobleman noted for the gorgeousness of his dress
in the sixteenth centery. His court suit was
of white satin, richly trammed with gold, and
from his shoulders hung a cape of pale green
velvet, lined with satin of the same shade and
embroidered in gold. On the front of his picturesque hat with high crown and narrow brim
was one plume that carled over the edge. He
wore a long rapier with hit studded with
jewels.

Miss Helen Van Cortlandt de Peyster wag
stunning in a gown of the Lauis XV, period.
Over a petticont of white silk opened a skirt of
yellow motré trimmed with rich lace festioned
and held up by bunches of scarlet poppies tied
with bows of narrow black velvet. She were
the soil family pearls set in medallons. Her
hair was powdered and adorned with an airrette
of yellow feathers.

It was sa a lady of Louis XIV,'s court that
Miss Frances Goodhunde Peyster went to the
ball. Her pink sattin skirt, brocaded in a design
of blue roses, opened over another of pale blue
satin. The waist and paniers were of the toro
cade, and were trimmed with crushed roses.

Miss Augusta Morris de Peyster chose the period of Louis XV, for her dress. It was made of
white flowered silk opening over a white petilcoat, the whole being brofusely trimmed with
roses of different shades of pink

J. H. Eustis, Jr., danced in the opening minnet, and, like all the other dancers in this figure.

roses of different shades of pink.

J. B. Eustis, Jr., danced in the opening minuet, and, like all the other dancers in this figure, were an elaborate Louis XV. cortuine.

Charles H. Condert were the rich dress of a courtier of the time of Louis XIII.

A. F. Crosby went as a French cavaller of the sixteenth century.

Miss Lauise dl Cesnola was charming as a French Marquise of the court of Louis XIV.

Miss francielle dl Cesnola was creased in a very browning seventeenth century costume of white-sain and gold, with gauze headdress embroiders in gold.

white sain and gold, with gauze headdress embroldered in gold.

George T. Davidson went as the Earl of Stafford, Prime Minister of Charles L. his costume being an exact copy of that of the famous Earl painted by Yan Dyke. The coat was of pale green watered slik elaborately embroidered in silver. The shouldered was of dark blue velvel, also embroidered in silver. The knee breeches were of green watered slik. He wore a fine lace collar, over a hundred years old, that was once the property of the Duchess de Medina-Silonia. On his left breast the insignia of the order of the Garter was conspicuous, and he wore some beautiful lewels.

Frederic Ashton de Peyster wore the showy dress of a Kuight of Malta. He wore a shirt of mall with seriout of white embroidered with a large red Mailese cross. He wore red slik tights and red morocoo shoes.

and red morocco shors.

Huck, gray and blue were the subdued tints that appeared in the dress of William A. Duer, who were a costume in the style of the Louis XVI. court. The materials were satin and velves.

XVI. court. The materials were satin and velvet.

One of the most effective dresses was Mrs. William Kent's. She took the character of Mme. de Fompadour. Her court dress of creamwhite satin brucaded in large bunches of pink roses opened to show an underskirt of white satin draped with some exquisite old lace that is an heirloom in the Kent family. The low, pointed corasge was of the brocade.

Miss Hoffman were an exquisitely dainty and picturesque Watteau custume. Her dress was made of rich flowered silk, and with her powdered hair with its adornment of feathers she looked as if she might have stepped from a fan.

Mrs. Grenville Kane went as Margaret of Navarre.

Grenville Kane appeared as a nobleman of the coort of Margaret of Navarre.

Philip Livingston Livingston wore one of the richest of the many Louis XV. costumes. His satin coat was of a delicate shade of nink lined with pale green faille. It was elaborately embroidered with white chenille and silk and

To Care a Cold in One Day Take Laxative Brome Quinine Tableta. All drugg refund the money if it falls to cure. 200.—440. pearls, and had buttons of pearls. The lace at throat and wrists was filmy point.

Robert Le Livingston wore a Louis XV. court dress of light brocades, as did all the other dancers in Mrs. Bronson's quadrilie. His coat was of rose brocade and his knee breeches and wastcoat of white satin, and he wore white silk stockings.

Duncan McR. Livingston went as a chevalier of the time of Charles 11. His suit was of black velvet. The loose trousers were met by high boots with turned-over tops. A cape, plumed hat worn on one side, and big gauntiets finished the costume.

hat worn on one side, and big gauntiets in the costume.

Mr. and Mrs. J. F. D. Lanier were the bride and bridegroom of the "Mariage Sous le Directoire." Their costumes were taken direct from the picture, and were exact reproductions. Mrs. Lanier was, of course, in white, with quaintiy becoming short waist, and Mr. Lanier was a striking combination of browns.

Miss Frances La Farre's costume was a copy of a Gainesborough dress in a picture by Romeny.

of a Gainesborough dress in a picture by Romeny.

Mrs. James Lawrence Breese, as a Venetian lady of the sixteenth century, was in pale yellow broades, with inces and pearls.

James Lawrence Breese wore a most effective costume of siver and white in his character of the Duke de Guise. The material was rich white sik and it was trimmed with a profusion of sliver lace and pearls. Over his shoulder hung a cape of sliver broade and on his breast hung the insignia of the order of the Holy Ghost, supported by a broad band of pale blue watered ribbon. He carried a sword. This was one of the most perfectiv accurate costumes worh.

Ghost, supported by a broad band of pale titue watered ribbon. He carried a sword. This was one of the most perfectly accurate costumes worn.

Mrs. Lawrence, in delicate brocades and laces, was in Louis XV, dress.

Frederic Bronson attended as Charles IX. His costume, thouar rich, was in dark colors.

Miss Mabei Fenton Ross was in a Louis XV, dress of brocade and soft laces. Her hair was powdered and adorned with feathers.

As Marie Antoinette Mrs. T. J. Oakley Rhinelander had her costume copied from the painting of that unhappy Queen by Veges le Brun. Her dress was of pale green and pink brocade. Her hair was trimmed with feathers, held in place by jewels. Her brown hair was dressed in oriole fashion and she wore fine diamonds.

T. J. Oakley Ribinelander was in a court costume of Louis XVL's reign. He wore a white wig of carls, a long jacket, and knickerbockers of rich gray satin, brocaded in gold and sliver. He wore gray silk stockings and gray shoes with red lacels and diamond buckles. Heal lace formed his jabot and sliesveruffles. He wore a jainty three-cornered, hat and carried a jew-eled sword.

As Henry III. H. H. Harjes was dressed in a combination of rose and lemon and blue. His cape was of blue silk lined with pink, and the corselet showed the same colors; the doublets fruff was of lace. He wore pink slockings and carried a long sword.

Ashel H. Barney was in a costume such as was worn at the court of Francis I., with doublet and corselet of satin and bolero cape of velvet, In his peaked hat was a long white plume.

Senator Calvin S. Brics wore a very rich costume in his character as the Marquis de Lafayette.

In sapphire velvet, adorned with filmy lace and enriched with many jewels, Miss Helen Brice made a charming Marie Antoinette.

Charles B. Alexander wore the picturesque garb of an Oxford student in the time of Louis XVI.

Mrs. Charles B. Alexander wore a beautiful Venetian costume. It was in the style of the last century and was made by Doucet of Paris.

AVI.

Mrs. Charles B. Alexander were a beautiful Venetian costume. It was in the style of the last century and was made by Doucet of Paris. The material was many satin and it was exquisitely embroideted in gold and pearls and trimmed with lace.

Miss Brice wore an old Egyptian costume with much slitter of gold and lewels about it, Gold shoes and a jewelled head dress completed the gorgeous toilet.

the gorgeous toilet.

One of the most striking costumes was that worn by Thomas Coshing, who has always been very successful in his make-ups for theatricals. He wore a court drass of the time of Charles IX. It was of white satin elaborately trimmed with silver and pearls.

Oliver H. P. Belmont attended the ball in the guise of a noble of the court of Henry II. of France, ready for war, some very stunning old armor making bart of the costume.

Mrs. O. H. P. Belmont was exquisitely dressed. Her Merveilleuse was most becoming.

Mrs. Charles A. Childs was in a Marie Antoinette dress of pink and white brocades. Her hair was powdered and she wore a picturesque broad-brummed hat.

A French military costume of the seventeenth century was the one in which Charles A. Childs appeared.

Edmud L. Barlies selected the showy cost

in a dress from Japan rich with embroidery.

The dress of a French Abbé of the last century was the coetume selected by Edward du Pont Condert.

Mrs. Frederic Eder chose the dress of an American lady of the eighteenth century. The costume was taken from that shown in an old portrait by Percy Moran.

The costume worn by Miss Marie Woodworth consisted wholly of white satin brocade, and represented a piece of Louis XV. Dressien china. The only bit of color was the crossed awords and bar (the Dressien mark embroidered in cobalt blue on her shoulder. She carried a white enamelled shepherdess crook delicately trimmed with white roses and tied with a bow of white satin ribbon. She wore a broadbrimmed white hat trimmed with white lace and white roses.

Frederic Edey was in the picturesque dress of a French gentleman of the time of Richelieu.

Mrs. Robert Emmet was in a court dress of the Louis XIII. epoch. Her skirt was of cleb blue satin, brocaded in wreaths and roses, and trimmed with flounces of point lace. It was an exquisite costume and was secured in France.

Black velvet, heavily embroidered in steel, was the rich material used for Frederic de Peyster Foster in his character of a courtier of the time of Henry III. His closk of velvet, heavily embroidered with steel, was lined with pearly gray satin.

'Mrs. Richard S. Dana's costume was that of a lady in the seventeenth century. Her white satin underskirt was of green velvet, and the bodics was covered with steel, was lined with pearly gray satin.

Another gentleman who appeared in the dress of a cavaller of Louis XV.'s reign was Reginald Francklyn.

James W. Gerard, Jr., was a Hussar officer.

of a cavalier of Louis XV. a reign as a fine of the Francklyn.

James W. Gerard, Jr., was a Hussar officer.

Mrs. Cadwalader Jones was dressed in the fashion in vogue at the court of Louis XV. Light blue silk formed the petticoat, over which fell light gray brocaded satin. Her hair was powdered, and she wore pearl and diamond or naments.

powdered, and she wore pearl and diamond or-naments.

Miss Newbold was in a dress of the time of Louis XIV. A brocaded skirt opened over a petticoat richip embroidered in pearls. Her pointed waist was cut square and her hair was not powdered.

Miss Beatrix Jones presented an exact copy of the maining by Lotor of a young Venetian lady of the maining by Lotor of a young Venetian lady of the sixteenth century. Her dress of green velvet and white satin was elaborately trimmed with silver.

of the sixteenth century. Her dress of green velvet and white satin was elaborately trimmed with silver.

F. V. G. d'Hautville appeared as the Marquis de Cinq-Mars, Grand Equerry of Lonis XIII. who was beheaded for conspiring against Richelien. The dress was carefully copied from the painting by Lenait.

Mrs. H. Victor Newcomb was gorgeous as Marie Antonette. Over a richly embroidered petitional fell a dress of white satin, brocaded in colored veivel flowers and profusely trimmed with supern lave that once belonged to the Princess Mathide. In her high colfure was a cluster of feathers.

Mrs. Pierre Lorillard, Jr., was all in gray. Her character was Anneed Austria and she wore an exact copy of a dress that actually belonged to that Queen and is now exhibited in a museum in Paris. The material was hearl gray satin and it was embellished with a large collar clabiorately embroidered in seed pearls.

Pierre Lorillard, Jr., as a British officer of colonial days were a showy uniform with coat of scarlet braidered with gold, and knee breeches and waistcoat of white silk.

Madrazo, the Spanish painter, was artistically gotten by as a trusseder. He wore a dress of crimson veivet embroidered with steel and with a big cross on the breast.

Miss Leonie Lentilland was in a Directoire costume of deep crimson.

Charles A. Munn went in the character of Robespierre.

J. Henry Smith was in a seventeenth century court costume of white brocade trimmed with gold and rhinestones.

Joseph Clis Minatt wore a dress that really figured at the court of Louis XVI. It was of checolate-colored brocaded satin, and was elab-

orately embroidered in flowers in their natural hues.

Miss Marion McKeever was another Marie Antoinette.

Schieffelin Stebbins made a particularly good increyable. His stock was wonderfully high, his wind his cocked hat was quite a marvel.

Miss Bertha Mundé wore a yellow silk brocaded with white flowers in her character of a lady of the seventeenth century. The sleeve were tight to the elbow. The pointed waist was flushed by a tichu of soft ruffled mill and the skirt had panniers. Her hair was powdered, coiffed bigh, and ornamented with feathers.

Mrs. J. Frederic Pierson was abother Madame de Pomiadour in rich brocades and laces and adorned with some beautiful jewels.

Miss Adelaide Pierson was becomingly dressed in a dainty Directoire costume.

Frederic Townsend Martin, a brother of the host, wore a continue of the time of Charles II. He was all in white. His coat of brocaded velvet was elaborately trimmed with gold and jewels, as was his white saim wastcoat. On his white saim knee breeches the gold appeared again. The closk of white moire was also elaborately embroidered in gold.

Mrs. Charles Grenville Peters was gay in green and white brocades elaborately embroidered in pearls. Her dress was that of a courtier of the eighteenth century. She wore diamonds and pearls.

Charles Grenville Peters appeared as Comte de Nevers, and in that character wore a suit of pearl gray sain combined with velvet of the same shade.

J. Frederic Pierson, Jr., in his character of a prince of the seventeenth century, wore a orately embroidered in flowers in their natural

Charles Genville Peters appeared as Comise de Nevers, and in that character wore a suit of pearl gray satin combined with velvet of the same shade.

J. Frederic Pierson, Jr., in his character of a prince of the seventeenth century, wore a French costume of rich white satin elaborately trimmed with gold.

Henry P. Rogers in blue velvet and blue satin embroidered in gold was another courtor of Louis XV.

Henry P. Rogers, Jr., was more quietly dressed, but not less richly. His suit was of the time of Charles II, and was of black brocaled sits, embroidered in jot and relieved with deep ruffles of duchesse lace at knees and wrist, and with a deep collar of the same rich lace.

Mrs. Edward A. Le Roy, Jr., was a court lady of the time of Louis XVI. Her court train was of yellow brocaded satin over a petticoat of blue satin trimmed with flounces of exquisite lace.

Edward A. Le Roy, Jr.'s, Louis XVI. costume was particularly effective. It was made of manve velvet and of white satin, the whole being embroidered in silver.

H. P. Robbins was in Louis XV. costume. His coat was of wine-colored satin heavily embroidered in gold. The walsteen of blue satin also showed gold embroidery and his breeches were of old gold satin.

Miss Constance Wright was a French Marquise of the last century in Watteau costume of rich brocades and with powdered colifure.

Craig W. Wadsworth wore a costume of the court of Louis XV. as did all the other dancers in Mrs. Edmund L. Baviles's quadrille. Pale yellow satin was the material used in his kneebreches and cost. His walsteoat was of whit satin, and was embroidered in silver. He had white silk stockings and black kid shoes with dismond buckles.

John Neeser wore the handsome and becoming dress of a courtier of Louis XIV.

Andrew A. Bibby was another courtier of Louis XIV.

Frederic Ashton wore the costume of a Knight Templar. Over a suit of chain armor he wore white flowing robes, bordered with scarlet and with a scarlet cross embroidered on the breast, the wore scarlet lights and white shoes,

where a high part of the court of Menry II. or France, ready for war, some very stunning old mere to hake velvet black velvet and the hockers of bring and the hockers of the word of the count of the word of the count of the word of the count of the word of t

mode de Venice in the seventeenth century.
Richmond Talbot took the part of his own ancestor. Commodore Silas Talbot, who commanded the frigate Constitution, wearing the uniform that was once the property of the Commodore.

modore. Hamilton Fish Webster was richly garbed as

modore.

Hamilton Fish Webster was richly garbed as Charles I.

Miss Sarah Gibbs Thompson was dressed as a Holland dame of high degree in the seventeenth century. The dress she wore once belonged to her great-great-grandmother. Deborah van Schelluyne.

M. Orme Wilson was a cavaller of the time of Louis XIII. His coat of iliae brocade was slashed with white satin and embroidered in gold. He wore iliae slik stockings and shoes of the same color under breeches of royal purple slashed with white. His nat was of iliac.

Mrs. John A. di Zereza supeared in the beautiful dress of Princess Adelaide la Dauphine of the time of Louis XIV. She wore white duchesse satin brocaded in a pattern of feur de lis. Fleurs de lis were embroidered in gold on the turquoise velvet front. Her ornaments were of turquoises and diamonds.

Mrs. Thomas Young chose the becoming dress of an American lady of the last century.

Edward N. Tailer was in the brocade and lace of a courtier at the time of Louis XVI.

Muller Urs, the painter, was very accurately and picturesquely arrayed as a Spanish toreador of the seventeenth century. The knee breeches and Jacket were of dark red velvet embroidered in gold. The waistcoat was of white satin, and over his shoulders was thrown a cape of lifac. He wore a belt of yellow satin, and ruffles of lace at throat and wrists completed the costume.

Miss Mee Van Alen was in a dress of the time completed the costume.

Miss Mae Van Alen was in a dress of the time of Louis XV. White byscade was the material used. A quantity of rith lace and some magnificent diamonds completed the costume.

Edward D. Robbins was in a Louis XV. costume.

aside. A quantity of rich lace and some marnificent diamonds completed the costume.
Edward D. Robbins was in a Louis XV. costume.
Francis C. Bishop were a rich costume of the
style in vogue in Italy a couple of centuries ago.
Miss Josephine Brooks was in the costume of a
court lady of the time of Louis XV.

Mrs. Henry Clews was magnificently dressed
as a Venetian lady of the sixteenth century in
brocades heavy with embrodiery and rare old
laces. She wore beautiful diamonds.
Henry Clews chose the popular court costume
of the Louis XV. period.

Miss Clews appeared as a lady at the court of
Louis XIV.

Mrs. Henry T. Buell was in a court costume
of the time of Charles I.
Rudolph Necser, as a courtier of the time of
Louis XVI., wore a cost of brown velvet embroidered in silver opening over a yellow satin
waisteoat. His knickerbockers were of brown
velvet and he wore brown silk stockings and
brown shoes.
Lawrence Houghton, in dark green velvet
triamied with fur, represented a Venetian noble
of the seventeenth century.

G. X. McLanahan of Washington was an
Elizabethan courtier in black velvut jacket with
cape liming, waisteoat, and doublet of pink silk.
his tights were also pink.

Mr. Bryan of Cambridge, Mass., copied in his
dress a portrait of Hembrandt. If had a jacket
and slashed trunks of black plush.

Cushing Stetson, in dark brocaded velvet, represented a courtier of the time of Louis XIV.
The trimmings were of red satin and gold.
H. De Silva wore a Louis XV, dress of light
bline brocade trimmed with silver.

W. H. Dixon was dressed in the early Colonial
fashion.

Miss Virginia Fair was gorgeous in a Directore of the stream of the serventee of the colors dress.

fashion.
Miss Virginia Fair was gorgeous in a Direc-Miss Virginia Fair was gorgeous in a Directore dress.

G. F. Ware attended in a real Colonial costume borrowed for the occasion from the proud owner in Reston. Mr. Ware is from England. De Witt C. Falls wore the gay uniform of a Colonel of the Imperial Hussars.

John Thayer as Hency VIII, was magnificently dressed in rich brocade, heavily lewelled. He came on from Beston to attend the hall.

Mrs. Oliver fould Jennings was another Marie Antoinette, and was very pretty in the becoming costume.

Antoinette, and was very pretty in the becoming costume.

Miss Katherine Duer was also in a charming Marie Antoinette dress.

Miss Edith Barnes were the picturesque dress of a Venetian lady of the seventeenth century.

Miss Charlotte Barnes were the picturesque dress of a Venetian lady of the seventeenth century.

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